



LEADERSHIP STYLE OF THE CHARACTER *SEAN PORTER* IN *GRIDIRON GANG* MOVIE DIRECTED BY PHIL JOANOU

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring in American Studies of English Department
Faculty of Humanities Diponegoro University**

Submitted by:

Oryza Ridzkika

13020111130036

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2015

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “Leadership Style of the Character *Sean Porter* in *Gridiron Gang* movie directed by *Phil Joanou*” by herself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, August 31st 2015

Oryza Ridzkika

MOTTO AND DEDICATION

“To fight for each minute is to fight for what is possible within yourself, so that your life and your death will not be like theirs.”

— *Charles Bukowski*

“Everything you can imagine is real.”

— *Pablo Picasso*

“They enjoy the goal but not the process. But the reality of it is that the true work of improving things is in the little achievements of the day.”

— *Celine in Before Sunset movie*

“Banyak orang pontang panting nyari duit tapi gak tau dimana alamatnya. Alamat duit itu Tuhan, jalan ke sana nya adalah cinta, kendaraannya jiwa pasrah.”

— *Sudjiwo Tedjo*

“The Qur’aan is not a book of science but a book of ‘signs’.”

— *Dr. Zakir Naik*

I dedicate this thesis to all people in my life

It is an honor for me to live this life with all of you

APPROVAL

Approved by,
Thesis Advisor

Arido Laksono, S.S., M.Hum

NIP. 197507111999031002

VALIDATION

Approved by

Strata 1 Thesis Examination Committee
Faculty of Humanities Diponegoro University
On September 29th, 2015

Chair Person

First Member

Retno Wulandari, S.S., M.Hum.
NIP. 197505252005012002

Sukarni Suryaningsih, S.S., M. Hum.
NIP.197212231998022001

Second Member

Third Member

Prof. Dr. Nurdien H Kistanto, M.A.
NIP. 195211031980121001

Dr. Suharno, M.Ed
NIP. 195205081983031001

ACKNOWLEDGEMENT

Praise to Allah the Almighty who has given strength and spirit to me, so the thesis on “Leadership Style and Individualism Values of the Character *Sean Porter* in *Gridiron Gang* Movie Directed by *Phil Joanou*” came to a completion. On this occasion, I would like to thank all those people who have helped me in completing this thesis. I especially extend my sincere gratitude to the following:

1. Dr. Redyanto M. Noor, M.Hum, as the Dean of Faculty of Humanities Diponegoro University.
2. Sukarni Suryaningsih, S.S, M.Hum, as the Head of English Department, Faculty of Humanities, Diponegoro University.
3. Arido Laksono, S.S, M.Hum, as my thesis advisor. Thank you for your guidance and patience, and thank you for being so inspirational. You are one of the best and coolest teachers I have ever had in my life.
4. All of the lecturers in English Department, especially in American Study section Faculty of Humanities, Diponegoro University who have transferred their knowledge and experiences so that I could have different perspectives about race, ethnic and ethnicity, gender, culture, and life.
5. My beloved parents, brother and sisters, grandparents, aunt and uncles. Thank you for all of things that you have given to my life from the first time I was born to this world until now.
6. Niesrin Dahda. Thank you for the time; dawn, noon, midnight, the stories, the laugh, the Arabian food. Thank you for being such a wonderful friend. My life would have been incomplete without you in it.
7. Nadia Faradhillah. Thank you for our 9 PM – 4 AM discussions.
8. Septi Herawati. Thank you for being a great comedian.
9. My friends in English Department, Diponegoro University batch 2011 especially Class B. Good luck to all of you.

10. My fellow seniors and juniors in Gita Bahana Arisatya faculty choir. Thank you for the precious moments and experiences that I will never forget.
11. Binta Kamila. Thank you for being a good companion in Thailand and also while killing time waiting for Mr. Arido.

I realize that this thesis is still far from being perfect. Therefore, I will be glad to receive any constructive criticisms and suggestions to make this thesis better. I expect that this thesis will be useful for the readers.

Semarang, August 31st 2015

Oryza Ridzkika

TABLE OF CONTENTS

| | |
|---|-------|
| TITLE | i |
| PRONOUNCEMENT | ii |
| MOTTO AND DEDICATION | iii |
| APPROVAL | iv |
| VALIDATION | v |
| ACKNOWLEDGEMENT | vi |
| TABLE OF CONTENTS | viii |
| LIST OF PICTURES | x |
| ABSTRACT | xii |
| CHAPTER 1: INTRODUCTION | 1 |
| 1.1 Background of the Study | 1 |
| 1.2 Scope of the Study | 2 |
| 1.3 Purpose of the Study | 2 |
| 1.4 Method of the Study | 3 |
| 1.5 Organization of the Writing | 4 |
| CHAPTER 2: SUMMARY OF “ <i>GRIDIRON GANG</i> ” MOVIE..... | 6 |
| CHAPTER 3: REVIEW OF LITERATURE | 9 |
| 3.1 Intrinsic Aspect | 9 |
| 3.1.1 Narrative Element | 9 |
| 3.1.1.1. Character | 9 |
| 3.1.1.1.1. Flat Character | 10 |
| 3.1.1.1.2. Round Character | 10 |
| 3.1.1.2. Setting | 10 |
| 3.1.1.2.1. Setting of Time | 11 |
| 3.1.1.2.2. Setting of Place | 11 |
| 3.1.1.2.3. Setting of Environment | 11 |
| 3.1.1.3. Conflict | 11 |
| 3.1.2. Cinematography Elements | 12 |
| 3.1.2.1 <i>Mise-en-scene</i> | 12 |
| 3.1.2.2 Cinematography | 13 |
| 3.1.2.2.1 Framing | 13 |
| 3.1.2.2.2 Camera Distance | 13 |
| 3.1.2.3. Editing | 17 |
| 3.1.2.4. Audio | 17 |
| 3.1.2.4.1. Dialog | 17 |
| 3.1.2.4.2. Music | 18 |

| | |
|---|----|
| 3.2. Extrinsic Aspect | 18 |
| 3.2.1 Path Goal Leadership Theory..... | 18 |
| CHAPTER 4: LEADERSHIP STYLE OF THE CHARACTER <i>SEAN PORTER</i> IN <i>GRIDIRON GANG</i> MOVIE DIRECTED BY <i>PHIL JOANOU</i> | |
| | 21 |
| 4.1 Intrinsic Aspect | 21 |
| 4.1.1. Narrative Elements | 21 |
| 4.1.1.1. Character..... | 21 |
| 4.1.1.1.1. Round Character | 27 |
| 4.1.1.2. Setting..... | 30 |
| 4.1.1.2.1 Setting of Place | 30 |
| 4.1.1.2.2. Setting of Time | 35 |
| 4.1.1.2.3. Setting of Social Environment | 36 |
| 4.1.1.3. Conflict | 37 |
| 4.1.1.3.1. Internal Conflict | 37 |
| 4.1.1.3.2. External Conflict | 37 |
| 4.1.2. Sound | 40 |
| 4.1.2.1. Music | 40 |
| 4.2 Extrinsic Aspect | 40 |
| 4.2.1 Sean's Leadership Style in Forming his Football Team..... | 40 |
| CHAPTER V: CONCLUSION | 50 |
| BIBLIOGRAPHY | 51 |

LIST OF PICTURES

| Picture | page |
|--|------|
| 1. Picture 3.1 Extreme Long Shot..... | 14 |
| 2. Picture 3.2 Long Shot..... | 14 |
| 3. Picture 3.3 Medium Long Shot..... | 15 |
| 4. Picture 3.4 Medium Shot..... | 15 |
| 5. Picture 3.5 Medium Close Up..... | 16 |
| 6. Picture 3.6 Close Up..... | 16 |
| 7. Picture 3.7 Extreme Close Up..... | 17 |
| 8. Picture 4.1 Sean's body building..... | 21 |
| 9. Picture 4.2 Sean's broad chest..... | 21 |
| 10. Picture 4.3 Sean's big muscles..... | 22 |
| 11. Picture 4.4 Willie looking at Kelvin..... | 24 |
| 12. Picture 4.5 Willie's anger towards Kelvin..... | 24 |
| 13. Picture 4.6 Willie threatens to kill Kelvin..... | 24 |
| 14. Picture 4.7 Willie is disappointed at his first lost game..... | 26 |
| 15. Picture 4.8 Willie's expression of disappointment..... | 26 |
| 16. Picture 4.9 Willie left the team..... | 26 |
| 17. Picture 4.10 Paul & Ted come at the first game..... | 27 |
| 18. Picture 4.11 Paul & Ted give support..... | 27 |
| 19. Picture 4.12 Paul & Ted applause the team's work..... | 27 |
| 20. Picture 4.13 Paul, Ted, Sean and Malcolm attend a meeting with authorities | 29 |
| 21. Picture 4.14 Ted starts to give his argument about the security of his team | 29 |
| 22. Picture 4.15 Ted guarantees the security for the next game..... | 29 |
| 23. Picture 4.16 Kilpatrick Detention Center building..... | 30 |
| 24. Picture 4.17 Kilpatrick Detention Center..... | 30 |
| 25. Picture 4.18 Kilpatrick located in L.A..... | 30 |
| 26. Picture 4.19 Kilpatrick dorm..... | 31 |
| 27. Picture 4.20 Kilpatrick office..... | 31 |
| 28. Picture 4.21 Kilpatrick yard..... | 31 |
| 29. Picture 4.22 Sean enters the hospital..... | 32 |
| 30. Picture 4.23 Sean walks in the hospital's corridor..... | 32 |
| 31. Picture 4.24 Sean visits his mother at hospital..... | 32 |
| 32. Picture 4.25 Shooting tragedy in L.A streets..... | 33 |
| 33. Picture 4.26 Willie being chased..... | 33 |
| 34. Picture 4.27 Roger got killed..... | 33 |
| 35. Picture 4.28 The team entering the gridiron..... | 33 |

| | |
|--|----|
| 36. Picture 4.29 The team starts the game..... | 33 |
| 37. Picture 4.30 Willie fell down on the gridiron.....\..... | 34 |
| 38. Picture 4.31 Book year 2005..... | 35 |
| 39. Picture 4.32 Asian and Latino kids..... | 35 |
| 40. Picture 4.33 African-American kids..... | 35 |
| 41. Picture 4.34 White American kid..... | 35 |
| 42. Picture 4.35 Sean thinking about the kids while driving..... | 36 |
| 43. Picture 4.36 Sean thinking about creating a football team..... | 36 |
| 44. Picture 4.37 Willie punches Kelvin's face..... | 38 |
| 45. Picture 4.38 Willie & Kelvin fighting..... | 38 |
| 46. Picture 4.39 Sean tries to stop the fight..... | 39 |
| 47. Picture 4.40 Sean and the team gather in the field for their first practice | 41 |
| 48. Picture 4.41 Sean delivers the rules..... | 41 |
| 49. Picture 4.42 Sean convinces the kids to follow his way..... | 41 |
| 50. Picture 4.43 Sean motivates the kids..... | 43 |
| 51. Picture 4.44 Sean burns the kids' spirit..... | 43 |
| 52. Picture 4.45 Sean and the team are ready for their first game..... | 43 |
| \53. Picture 4.46 The kids entering the pool..... | 44 |
| 54. Picture 4.47 Sean and Malcolm enjoy the moment..... | 44 |
| 55. Picture 4.48 The kids enjoy the pool..... | 44 |
| 56. Picture 4.49 The kids give a bouquet of flower for Sean's mother..... | 45 |
| 57. Picture 4.50 Kenny gives a card that has been signed by the kids..... | 45 |
| 58. Picture 4.51 The kids shouting "Porter" while Sean goes away..... | 46 |
| 59. Picture 4.52 Sean trains Willie..... | 49 |
| 60. Picture 4.53 Willie tries his first attempt in dropping Sean..... | 49 |
| 61. Picture 4.54 Willie dropping Sean..... | 49 |

ABSTRACT

Gridiron Gang is a movie about a football team that is formed as a solution to the repetitious and unsettling problem in Kilpatrick Detention Center. The football team is composed by kids from different criminal and cultural backgrounds. The main character of the movie, Sean Porter, is the man who initiates the program of forming the football team as the solution to the unsettling problem at the detention center. The objectives of this thesis are to describe the intrinsic aspects which cover narrative elements (character, setting, conflict) and cinematography elements (*mise-en-scene*, cinematography, editing, and audio) on *Gridiron Gang* movie and to analyze the extrinsic aspects which identifies the leadership style that Sean applies in leading and coaching the football team by using *Path Goal Leadership* Theory by Robert House. In conducting this thesis, the writer uses library research and social psychology approach. In this research, the writer finds out that Sean applies various leadership styles.

Keyword: leadership style, Path Goal Leadership, social psychology

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Leadership style is a comprehensive pattern of action, strategies, and behaviors that are applied by a leader to influence subordinates in order to achieve goals (Rivai and Mulyadi, 2012: 42). Leadership practically directs and influences the way of thinking, character, habits, and behavior of subordinates towards a goal. The leadership style of a leader has essential roles in achieving the goal. Leadership style is influenced by internal factors of a leader, internal factors in the group, and external factors. Internal factors of a leader consists of traits, personality, behavior and physical characteristics of the leader, whereas the internal factor of a group consists of culture, ethnic, race, politic, education, religion, and etc. The external factors that affect a leadership are media and environment (Rivai, 2004: 65).

Gridiron Gang is an American sports drama film directed by Phil Joanou. In the movie, there is a prominent leadership style which is represented by the main character. The main character plays the role of influencing and motivating the group. He does not only motivate and influence his group, but also tries to inspire and persuade the group to achieve the goal. He tries to build a strong relationship with the group he leads. The leadership style that the main character applies and the process of

how the main character influences stimulate how the group acts and reacts in reaching the goal through the fulfillment of their needs. The power of his leadership skill is shown in how he makes the group commits to the goal. In the process, he also has to handle the internal situation of the group whose members come from different backgrounds (criminal status, gang, race, and ethnic). Therefore, the writer is interested in analyzing how the main character influences his group members who come from different background in reaching the goal and survives his own thought and choice in making changes with his leadership style.

1.2. Scope of the Study

In order to sharpen the analysis, the writer limits the object of the research on two aspects, which are intrinsic and extrinsic aspects. The intrinsic aspect consists of two elements, which are narrative element and cinematic element. In extrinsic aspects, the writer focuses on the leadership style that the movie's main character applies in leading and commanding his football team.

1.3. Purpose of the Study

In line with the title, Leadership Style and Individualism Values of the Character *Sean Porter* in *Gridiron Gang* Movie Directed by *Phil Joanou*, the purposes of the study are:

- 1) To describe the intrinsic aspects in *Gridiron Gang* movie which consist of character, setting, and conflict.

- 2) To identify the leadership style that the main character, Sean Porter, applies on the movie using Path Goal-Leadership theory by Robert House.

1.4. Method of the Study

Method contains how and where the data are collected from. Nyoman Kutha Ratna states that method is considered as systematic ways, strategies, and steps to analyze the series of cause and effect (2013: 34).

1.4.1 Method of Research

In doing this study, the writer uses library research. George explains that “library research involves identifying and locating sources that provide factual information or personal/expert opinion on a research question” (2008: 6). The research is based on the main data and the supporting data which are collected from books, e-books, journal, internet websites, newspaper, etc. The main data is a movie directed by Phil Joanou entitled *Gridiron Gang*. Meanwhile, the supporting data are information and theories related to the analysis of the object.

1.4.2. Method of Approach

The writer conducts the research by using exponential approach in analyzing narrative elements. Guerin states that “exponential approach deals with the inclusiveness of the term suggest at once the several meanings of motif, image, symbol and archetype” (1992: 197). In line with the fact that the writer

uses movie as her primary object, the writer analyzes both the narrative and the cinematography elements of the movie. According to Pratista in *Memahami Film* (2008: 1-2), the narrative elements have relations with the story aspects of the movie while the cinematography elements are the technical aspects in the production of the movie. The narrative elements of *Gridiron Gang* movie which are analyzed by the writer are characters, setting and conflict. On other side, *mise-en-scene*, cinematography, editing, and audio are the elements of cinematography that the writer analyzes in this research. In analyzing the extrinsic elements, the writer uses social psychology approach. Oldentorff in Santoso (2010: 9) states that “social psychology is the science of individual behavior in relation to social situation”. By using this approach, the writer analyzes the behavior and actions of the main character of the movie in leading and influencing the other characters.

. 1.5. Organization of the Writing

CHAPTER 1 : INTRODUCTION

This chapter consists of background of the study, scope of the study, purpose of the study, method of the study and organization of the writing.

CHAPTER 2 : SUMMARY OF THE MOVIE

The content of this chapter is a brief summary or plot of the movie *Gridiron Gang*. This chapter is written to help the

readers who have not watched the movie to figure out the story line and the characters.

CHAPTER 3 : REVIEW OF LITERATURE

This chapter consists of theories of intrinsic aspects and extrinsic aspects. The theories of intrinsic aspect are divided into two, which are related to narrative elements and cinematic elements. Meanwhile, the extrinsic aspects are related to the theory of leadership.

CHAPTER 4 : LEADERSHIP STYLE OF THE CHARACTER *SEAN PORTER* IN *GRIDIRON GANG* MOVIE DIRECTED BY PHIL JOANOU

This chapter consists of the analysis of narrative and extrinsic elements of the movie. The narrative elements consist of character, the setting of the movie, and the conflicts that happen in the movie. The part of extrinsic elements will analyze the leadership style applied by the main character of the movie.

CHAPTER 5 : CONCLUSION

This chapter contains the conclusion of the analysis from the previous chapter.

BIBLIOGRAPHY

CHAPTER 2

SUMMARY OF THE MOVIE

Sean Porter works at Kilpatrick Detention Center in Los Angeles. He is frustrated because every kid who successfully gets out from the center cannot get away from their old problems in life, such as street gangs and drug dealings. Every time the kids go back to their environment, they get killed or go back to the center or jail. One day Sean has a deep thought that when he convinces the kids to stop the gang bang all he does is creating an empty room. He thinks that he should fill the empty room with something better or he will lose them again and again. According to the teaching staff, the kids have troubles in being punctual, responding to the authority, a member of a team and accepting criticism. Sean thinks that the only activity to fix all the troubles is creating a football team for them. At first the authorities do not support his ideas because their system is preventing the kids making contacts, and they think that it is impossible to trust those kids and wish the kids make changes. However Sean is still with his conviction and starts the impossible ways when the possible ways never work. At the end the authorities give a try to his idea.

When Sean already creates his football team, he must find a league for his team to play. Because of the criminal status of his kids (murderer, robber, etc.), it is not easy to find his team a league to play in. However, a Christian high school agrees to recommend his team to play in their league and will start play against an unbeaten

high school team in the next 4 weeks. Sean and his football team start their first practice. Sean tells his team that all of them are now a loser, but Mustangs (the name of team) is a winner. He tells the kids that in this football team, they do everything on his ways, not their ways. He also tells the kids that they are here because they are lost, and he will make them find a better life by playing football.

Everyday the kids do physical practice. Sean never stops giving them motivation. Everything runs well until a fighting between Willie Weathers from the 88's gang and Kelvin Owens from the 95's gang. Those gangs never stop killing each other since long time ago. Sean does not want it happens in his team. In his team, everybody should leave all their gang troubles behind and work as a team.

Sean gives his full attention to his kids in his team. One day one of his kids is visited by his mother, and they have arguments. Sean notices it and tries to understand his problem. He also pays attention to his kids' feeling through reading the letters the kids write for their beloved people.

Their first game is started. Before they play, Sean gives some motivations to his team. He tells his team that it is the moment to prove to themselves and everybody that even though they are locked up, they are still somebody. However, their first game against the best team in the league is not as they expect. They lose it. The team seems very down and frustrated with their lost. Sean also loses his control of anger towards his team, so that he pushes it too harder. It makes Willie loses his trust and decides to leave the team.

After the first game, Sean is pessimistic that the kids will go back to the team and continue to play football. The authorities decide to stop the football team idea because at first they expect that the kids' confidence will increase through the football team but it goes oppositely. They think that the kids cannot handle the disappointment. Unfortunately, although Sean does not want to stop, he cannot do anything. The next day when everything gets back to the normal activity, the Mustangs kids start practice under Junior's command, one of the players. Willie Weathers also goes back to the team and is ready for the next game. They start to win their next games and get their confidence back.

One day after they win their game because Willie from gang 88 makes a touchdown, Willie's friend named Free from gang 88 who watches the game shoots Kelvin Owens, who is from gang 95, in the gridiron. Willie saves Kelvin from another shoot Free prepares to put. After that incident, Mustangs is not allowed to play the rest games. Sean still does not want to stop. He believes that if the kids stop playing, it means that he gives back the gang power takes control of them again. At the end, Mustangs is allowed to play the rest games with polices to patrol during the game.

The next game, Mustangs wins against the Barrington and makes to the final. Although they do not win the final game, no one call them losers. Nearly all the former members of Mustangs are doing well in their new life outside the detention center. Sean's football method is officially made part of the program.

CHAPTER 3

REVIEW OF LITERATURE

3.1. Intrinsic Aspects

Intrinsic aspects are the internal elements that build a movie. According to Pratista in *Memahami Film* (2008: 1), intrinsic aspects of a film are divided into two elements, which are narrative and cinematography.

3.1.1. Narrative Elements

Narrative elements are connected to the story of the movie. The story itself consists of some events. The events are built by various elements such as characters, conflict, setting, and others. Therefore, those elements are connected to each other, and they build a cause-effect relationship (Pratista, 2008: 33).

3.1.1.1. Characters

Characters represent the ideas of the story, important traits and actions, and changes that happen in the story line. Abrams (1999: 32) states that

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it – the dialogue – and from what they do – the action.

Forster in Abrams (1999: 33) divides character into two kinds, which are flat character and round character.

3.1.1.1.1. Flat Characters

Forster in Abrams defines that “flat character is built around “a single idea or quality” and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence” (1999: 33). Flat character does not experience any changes from the beginning to the end of the story. He/she remains the same in appearance and stable emotionally.

3.1.1.1.2. Round Characters

Forster explains that “round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us” (Abrams, 1999: 33). Round character experiences radical changes through gradual process of development and the result of a crisis.

3.1.1.2. Setting

Abrams (1999: 284) states that “The overall setting of a narrative or dramatic work is the general locale, historical line, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place.” Setting can set the mood, affect the dialog, influence the way characters behave, foreshadow events, and reflect the society. Abrams (1999: 284) divides setting into three, which are setting of time, setting of place, and setting of environment.

3.1.1.2.1. Setting of Time

Setting of time shows when the story or events happen. It usually relates to year, century, season, era, or specific time such as at night, at dawn, at noon, and others.

3.1.1.2.2. Setting of Place

Events in the movie generally happen in exact locations, such as in a house, in a city, in a country, and others. Besides geographical elements, setting of a place can also be described by physical objects such as the architecture of the buildings, decorations, and so on.

3.1.1.2.3. Setting of Environment

Setting of environment contains the cultural, social, and political condition in the story. Those conditions include patterns of behavior that dominate the society, family relationships, class structure, moral values, race relation, political system, gender roles, and many more.

3.1.1.3. Conflict

Conflict mostly happens in the middle of the story. In a story, the main character sets a goal that becomes the main topic of the story. In achieving the goal, the main character faces many obstacles that turn into conflicts. Conflict can happen because of struggles between two opposing characters or a character with some external forces (external conflict), and a character against himself (conflict in minds) which is called internal conflict (Pratista, 2008: 44).

3.1.2. Cinematography Elements

Cinematography refers to the photographing of the movie. Cinematography is an essential element of a movie because it is creating the visual look of a movie since movie is a visual work. Pratista in *Memahami Film* divides cinematography into four elements, which are *mise-en-scene*, cinematography, editing, and audio (2008: 2).

3.1.2.1. *Mise-En-Scene*

Mise-en-scene is everything in front of the camera that will be captured in a movie production (2008: 61). *Mise-en-scene* consists of setting, costume and make-up, lighting, and acting. Setting in *mise-en-scene* is a set including all static properties such as chair, tree, lamp, door, and so on. Setting should be capable to convince the viewers that the movie really happens in a location and at time that is compatible to the story (2008: 62). Costume is everything wore by the characters. Costume functions as an indicator of time and space, an indicator of social status, and an indicator of the character's personality (2008: 71). In other side, make-up focuses on characters' faces. Make-up has two functions, which are to tell age and to portray non-human face (2008: 74). Lighting is one of important aspects in a movie production. The camera lens will capture the objects unclearly if there is no lighting. Lighting in movie consists of four aspects, which are quality, direction, source, and light color, and these four aspects have a role in building moods in every scenes of the movie (2008: 75). Acting in a movie consists of two elements, which are visual and audio. Visual acting relates to physical aspect such as gesture and facial

expression. Audio acting only presents the voice of a person which is usually used for animation characters.

3.1.2.2. Cinematography

Cinematography is related to the camera aspects. Cinematography is divided into three aspects: camera and film, framing, and duration of picture (Pratista, 2008: 89). In this section, the writer only focuses on the framing aspects in order to give more support in analyzing the narrative and extrinsic elements.

3.1.2.2.1. Framing

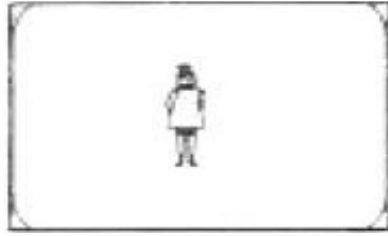
Framing is an important cinematography aspect because through framing, the viewers are served with all events in the movie. Pratista (2008: 100) divides framing into eight aspects, but in this thesis the writer only uses one aspect, which is camera distance because it has big role in supporting the writer's analysis.

3.1.2.1.1.1. Camera Distance

Camera distance means the distance of a camera towards objects in a frame (Pratista, 2008: 104). Pratista classifies camera distance into seven shots:

1). Extreme Long Shot

Extreme long shot is the farthest camera distance of the object (Pratista, 2008: 105). This shot generally captures a large panorama, and human is nearly unseen. This shot is used to describe the physical environment of a place, such as building, park, city, and many others.



Picture 3.1

Learn about Film. Learnaboutfilm Ltd. Web. 5 June 2015

[<http://learnaboutfilm.com/>](http://learnaboutfilm.com/)

2). Long Shot

In this shot, human body from head to toe can be seen clearly but the background environment is still dominant (2008: 105).



Picture 3.2

Learn about Film. Learnaboutfilm Ltd. Web. 5 June 2015

[<http://learnaboutfilm.com/>](http://learnaboutfilm.com/)

3). Medium Long Shot

In this distance, human body can be seen from knee to head, and the human body is relatively look balance with the surroundings (2008: 105).



Picture 3.3

Learn about Film. Learnaboutfilm Ltd. Web. 5 June 2015
<<http://learnaboutfilm.com/>>

4). Medium Shot

This shot captures human body from waist to head, and the expressions of the character can be seen (2008: 105).



Picture 3.4

Learn about Film. Learnaboutfilm Ltd. Web. 5 June 2015
<<http://learnaboutfilm.com/>>

5). Medium Close Up

In this distance, the camera captures human body from chest to head. The human body dominates the frame. Scenes with conversation usually use this shot (2008: 105).



Picture 3.5

Learn about Film. Learnaboutfilm Ltd. Web. 5 June 2015

<<http://learnaboutfilm.com/>>

6). Close Up

This shot generally captures face, hand, foot, or other small objects. This shot can view clear facial and gesture expressions of the character (2008: 105).



Picture 3.6

Learn about Film. Learnaboutfilm Ltd. Web. 5 June 2015

<<http://learnaboutfilm.com/>>

7). Extreme Close Up

In this distance, the camera captures the detail version of an object, such as eye, ear, nose, and other specific object (2008: 106).



Picture 3.7

Learn about Film. Learnaboutfilm Ltd. Web. 5 June 2015
 <<http://learnaboutfilm.com/>>

3.1.2.3. Editing

Editing is a technique of merging every shot. Editing is used to manipulate space and time (2008: 123).

3.1.2.4. Audio

Movie has its power on the visual images, but audio is one of some essential elements that build a film. Audio can actively shape how the viewers perceive and interpret the image (Bordwel, 2011: 265). Audio of movie is the sounds that come from the pictures, which are dialog, music, and sound effect (2008: 149).

3.1.2.4.1. Dialog

According to William Harmon and C. Hugh Harmon in *A Handbook to Literature*, “dialog is a conversation of two or more people” (1986: 44). Conversations among characters elaborate the plot and reveal messages, motives, goals, and personalities of the characters which keep the story line moves.

3.1.2.4.2. Music

Music is an important element in strengthening moods, nuances, and situations of a movie (Pratista, 2008: 154). The music in a movie can be as instrumental or lyrical song. Music basically has its theme, and the theme is connected to the story of the movie. The instruments, genre, theme and lyric of a song are used to support the moods of every scene.

3.2. Extrinsic Aspects

Extrinsic aspect is the external factors that connect the movie to the social context. In this thesis, the writer discusses about Path Goal Leadership Theory and individualism values.

3.2.1. Path Goal Leadership Theory

Path Goal Leadership theory is developed by Robert House to explain leadership. According to Martin in *Path Goal Theory of Leadership* (2009), the theory builds on two theories of work motivation: goal setting and expectancy theory. Goal setting theory suggests that an effective way to motivate people is to set challenging but realistic goals and to offer rewards for goal accomplishments. Expectancy theory explains why people work hard to obtain work goals.

The theory is called Path-Goal because the main focus is how the leader influences the subordinates' perception of their work goals, personal goals, and goal attainment (1975: 1). The leader's role becomes very essential in this leadership style because if the leader is not able to influence the subordinates, the way to their goal

will be hard. If the subordinates do not value the reward of goal attainment, they will not be motivated to work hard. House in *Path Goal Theory of Effectiveness* (1975) identifies the theory into four main types of leadership behaviors to reach the goals, they are:

1. Supportive Leadership

“The subordinates view leaders as being supportive when they provide directions and guidance to the subordinates, and there is a positive relationship between leader behavior and subordinates’ performance ratings (House, 1975: 9).” Supportive leadership considers the needs of the subordinates and creates a friendly atmosphere to work in. Supportive leadership should be most effective in stressful, boring, or dangerous situation of work. This style increases the satisfaction and self-confidence of the subordinates.

2. Directive Leadership

House explains that

Directive leadership is characterized by a leader who lets subordinates know what is expected of them, gives specific guidance as to what should be done and how it should be done, make his or her part in the group understood, schedules work to be done, maintains definite standards of performances, and asks that group members follow standard rules and regulations (1975: 3).

Directive leadership involves letting subordinates know what is expected of them, giving clear guidelines, and making sure they know the rules and procedures to get the work done. Directive leadership is effective when there is a lot of uncertainty within the environment.

3. Participative Leadership

“Participative leadership is characterized by a leader who consults with subordinates, solicits their suggestions and takes these suggestions seriously into consideration before making a decision (1975: 11).” In this style of leadership, the leader invites the people to participate in giving opinions and suggestion when making decision. This leadership can be effective for people who have a high need to control the environment.

4. Achievement oriented Leadership

House states that “an achievement-oriented leader sets challenging goals, expects the subordinates to perform at their highest level, continuously seeks improvement and shows a high degree of confidence that the subordinates will assume responsibility, put forth effort and accomplish challenging goals. (1975: 10).” It is effective when the environment is uncertain and the work is complex.

At the end, Path Goal theory needs to recognize the needs of people they manage and try to satisfy these needs, reward people for achieving their goals, help people identify the most effective path they need to take to reach their goals, and clear those paths so that the people can reach their goals.

CHAPTER 4

LEADERSHIP STYLE OF THE CHARACTER *SEAN PORTER* IN *GRIDIRON GANG* MOVIE DIRECTED BY PHIL JOANOU

4.1. Intrinsic Aspects

4.1.1. Narrative Elements

4.1.1.1. Characters

In this section, the writer only analyzes the main character and the characters that have close relations and intense communication with Sean Porters.

4.1.1.1.1. Round Characters

1) Sean Porter



Picture 4.1 (00:27:05)
Sean's body building



Picture 4.2 (00:26:42)
Sean's broad chest



Picture 4.3 (00:26:58)
Sean's big muscles

Sean Porter is the main character in this movie. He has a good body building with big muscles in his arms as seen on the scene captured from the movie marked as picture 4.1, 4.2, and 4.3 using medium long shot technique. He is also a former football player. He is a lovable man because he loves his mother so much. It is proven by his deeds in taking care of his mother who suffers from cancer. He takes his mother to the hospital and visits her regularly. He also prioritizes his mother's health over his job as clearly uttered in the sentence "I just think when you're sick maybe it's not a good time."

Mother : You see, I've been telling you for years, you should coach.
 Sean : I know, Mom. I just think when you're sick maybe it's not a good time.

(*Gridiron Gang*, 00:15:30 – 00:15:38)

In the *Kilpatrick*, he is known as the man who takes control the situation. He is also an assertive person. He stands on what he believes including to his boss. He will give all of his arguments until his boss agrees with him and wants to run his

program. Below is the conversation that shows how he defends himself with his arguments. In the conversations, Sean tells his boss that they should try the method that seems impossible to be successful because the possible methods never really work.

Sean : Listen Paul! We convince the kids to stop gang bang and all we do is creating void. Unless we fill the void of something better, we're gonna lose them. According to the teaching staff, the kids have trouble being punctual, responding to the authority, being a member of a team and accepting criticism. What one activity can approve them in all these areas?

Paul : You want to start a football team?

Sean : Exactly!

Paul : Sean, look at them! Our whole systems design to prevent them to making contact.

Sean : Our whole system right now is a joke.

Dexter : Malcolm, you're not into this, are you?

Malcolm : 75% of these kids will go back in jail. How much worst could it be?

Dexter : Who are they playing against?

Sean : I'll find them high school teams to play.

Dexter : Wait a minute. You want to take them out of camp? You really think you can trust these kids?"

Sean : Not now, but if they were a football team...

Dexter : Come on Sean, it's impossible."

Sean : Then let's try the impossible. Because the possible just didn't work in. We've got to give these kids target. We've got to fill that void.

(*Gridiron Gang*, 00:13:21 – 00:14:12).

Sean is also an ambitious man who wants his team to win every single game. He puts high expectations on his team. Therefore, he expresses much anger when his team loses their first game. After he finds out that the team is also angry and disappointed with their first game result, Sean decides not to put the blame on his team and tries to motivate his team with positive words and energy. He says "I still

don't believe that they're 38 points better than you. I still don't believe that they're better team. I would not trade you for them (*Gridiron Gang*, 01:02: 28 – 01:02: 34).”

2) Willie Weathers



Picture 4.4 (00:16:17)
Willie looking at Kelvin



Picture 4.5 (00:16:29)
Willie's anger towards Kelvin



Picture 4.6 (00:16:49)
Willie threatens to kill Kelvin

Willie Weathers is an African-American boy who comes from gang 88. He loves his mother so much and does not accept his father's harshness toward his mother. Because of it, he shoots his father until he dies. He is then brought to the

Kilpatrick Detention Center. In Kilpatrick Detention Center, he meets Sean. Sean makes him become the member of his football team. He does not talk too much like other members in the team. He has a gang trouble with one of the team member named Kelvin, who comes from gang 95. The first time they met at the detention center they shared their hatred toward each other. The scene captured from the movie marked as picture 4.4 using medium long shot, picture 4.5 and 4.6 using close up shot show the hatred expression that Willie gives to Kelvin. Their hatred is also proven by the dialog below. Willie tells Kelvin that he could kill Kelvin anytime even though they are in the detention center.

Kelvin : I know you. You're goddamn 88.

Willie : Yes right.

Kelvin : You're lucky we're being here. Cause on the outs, you'll be dead.

Willie : I'll kill you right here right now.

(*Gridiron Gang*, 00:16:35 – 00:16:50)

Willie has a close relationship with Sean because Sean was used to care about his cousin, Roger Weathers, who also lived at the detention center and got killed after he had been sent back to his neighborhood. Sean does not want it happen to Willie, so Sean put Willie in his football team. Sean also shares his emotions to Willie. Sean and Willie share their feeling about their father, that they are very disappointed with their father's attitude toward them. Their father always told them that they were nothing. Sean also tells Willie that he knows how Willie feels at that time as proven in the conversation below when Sean says "I know how you feel, Willie."

Willie : I don't know what's happening to me, man.

Sean : I do know. You're not the loser you were when you first got here, Willie. You're just not used to be the winner.

Willie : My father said I just wasted time and his money.
 Sean : Your father was a loser, Willie. My old man was the same way. He spent so much time telling me I was no good, telling me I was nothing. I believed him.
 Willie : then that's why you are so pissed off all the time?
 Sean : Yeah. That's probably got something to do with it. I know how you feel, Willie. You get to the point you expect to screw up, you expect to fail. When we want to win the game, let them go. Forgive them and move on.
 Willie : Forgive them?
 Sean : Forgive them. Otherwise we are getting too much power over us. And they don't deserve it.
 Willie : Well how long it takes for you to forgive your dad?
 Sean : Til' just now.

(Gridiron Gang, 01:28:17 – 01:30:10)



Picture 4.7 (01:02:25)
Willie is disappointed
because they lost the
first game



Picture 4.8 (01:02:29)
Willie's expression of
disappointment



Picture 4.9 (01:02:37)
Willie left the team

At first Willie is a boy who cannot handle big disappointment. It is shown in the scene captured from the movie marked as picture 4.7 and 4.8 using medium shot, which shows Willie's expression of disappointment when the team lost their first game. Willie gives up and decides not to be a part of the team anymore as seen in the scene captured from the movie marked as picture 4.9 using medium long shot when he leaves his team and as proven in the dialog below.

Sean : We got nine games left. We're just gonna have to work on it.
Willie : Shit I'm not in. I don't need this shit.

(*Gridiron Gang*, 01:02:34 – 01:02:36)

After being trained and motivated by Sean during their practice, Willie agrees to come back to the team, and he also becomes a stronger boy who works so hard and does not easily give up on anything. His hatred toward Kelvin also vanishes. It is seen from how Willie saves Kelvin from the gun that his fellow 88 gang, Free, prepares to put a shot on Kelvin. Because of their intense meeting, cooperation in the team, and Willie's heroic action in saving Kelvin, Willie and Kelvin become good friends and forget about their gang fight.

3) Paul and Ted



Picture 4.10 (0052:29)
**Paul & Ted come at
the first game**



Picture 4.11 (01:45:39)
**Paul & Ted give
support**



Picture 4.12 (01:45:42)
Paul & Ted applause the
team's work

Paul and Ted are the authorities in Kilpatrick. They do not want to make any changes in the programs, and they also insist Sean to obey the rules that have been applied for years. They at first do not really support Sean's idea about creating a football team. After the long progress and some winnings of the team, they begin to support the team and always come to watch the match as in the scene captured from the movie marked as picture 4.10 using long shot and picture 4.11 and 4.12 using medium long shot. In the picture 4.13, 4.14, and 4.15, they also help Sean's team to be allowed to continue their game after the shooting incident by convincing the league's authorities that they can guarantee the security, as proven in the dialog below.

| | |
|-----------|---|
| Authority | : The problem is you didn't cause the shooting, you couldn't prevent it either. |
| Ted | : What if we could? What if we could guarantee it wouldn't happen again. |

(Gridiron Gang, 01:31:19 – 01:31:35)



Picture 4.13 (01:30:47)
Paul, Ted, Sean and
Malcolm attend a
meeting with authorities

Picture 4.14 (01:31:35)
Ted starts to give his
argument about the
security of his team



Picture 4.15 (01:31:26)
Ted guarantees the
security for the next
game

4.1.1.2. Setting

4.1.1.2.1. Setting of place

4.1.1.2.1.1. Kilpatrick Detention Center



Picture 4.16 (00:01:18)
Kilpatrick Detention
Center building

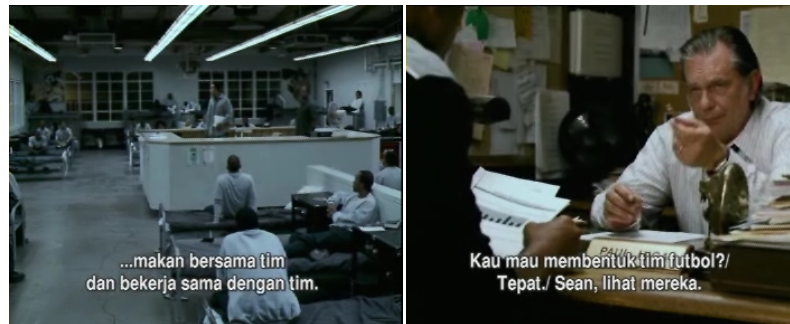


Picture 4.17 (00:14:49)
Kilpatrick Detention
Center



Picture 4.18 (00:14:53)
Kilpatrick located in L.A

The movie is started by the view of Kilpatrick Detention Center building at night as illustrated in the scene captured from the movie marked as picture 4.16 using extreme long shot. The center is located in L.A county as can be seen in the picture 4.17 and 4.18. The scenes mostly take place in the Kilpatrick Detention Center, which are in the dorm, the office, and the yard for the football practice, as shown in picture 4.19, 4.20 and 4.21 using extreme long shot, medium shot, and extreme long shot.



Picture 4.19 (00:17:07)
Kilpatrick dorm

Picture 4.20 (00:13:40)
Kilpatrick office



Picture 4.21 (00:22:27)
Kilpatrick yard

4.1.1.2.1.2. Hospital

The scenes only take place in the hospital when Sean visits his mother who suffers cancer, as illustrated in the scene captured from the movie marked as picture 4.22 and 4.23 using medium long shot and picture 4.24 using medium close up shot.



Picture 4.22 (01:02:41)
Sean enters the hospital



Picture 4.23 (01:52:43)
Sean walks in the hospital's corridor



Picture 4.24 (01:03:00)
Sean visits his mother at hospital

4.1.1.2.1.3. Streets in Los Angeles

Roger is killed by his enemies from gang 95 in the streets of Los Angeles after he got out from the center, as captured from the movie and marked as picture 4.25 and 4.26 using long shot and medium shot, when some men from gang 95 shot Roger and his friends from a car then chase Roger until hitting him. Roger is killed tragically as illustrated in scene captured from the movie marked as picture 4.27 using long shot technique.



Picture 4.25 (00:06:42)
Shooting tragedy in
L.A streets



Picture 4.26 (00:07:07)
Willie being chased



Picture 4.27 (00:07:25)
Roger got killed

4.1.1.2.1.4. Gridiron



Picture 4.28 (00:50:14)
The team entering the
gridiron



Picture 4.29 (00:51:32)
The team starts the
game



Picture 4.30 (00:54:20)
Willie fell down on the
gridiron

Gridiron is the field where the Mustangs team play football games against the rivals. The scene captured from the movie marked as picture 4.28 using extreme long shot illustrates the Mustangs entering the gridiron and picture 4.29 using long shot illustrates the Mustangs plays on the field. Picture 4.30 using close up shot frames Willie keeping the ball safe to him when he falls down in the gridiron. At the first game, they lose the game and get ashamed because of the score. At the second game, their play gets better, and they win the rest games.

4.1.1.2.2. Setting of Time

The movie tells a story that happens in 2005. It can be proven by the scene captured from the movie marked as picture 4.31 using extreme long shots. On the brown books' cover, it is written "2005 STANDARD DIARY".



Picture 4.31 (01:14:45)
Book year 2005

4.1.1.2.3. Setting of social environment



Picture 4.32 (00:21:16)
Asian and Latino kids



Picture 4.33 (00:21:50)
African-American kids



Picture 4.34 (00:22:04)
White American kid

The movie pictures a situation in the Kilpatrick Detention Centre that the kids come from different criminal, social, and ethnic backgrounds as seen in the scene captured from the movie marked as picture 4.32, 4.33, and 4.34 while the kids gather together in the field to be given motivation by Sean. There are kids who are Asian, African-America, white American, and Mexican.

4.1.1.3. Conflict

4.1.1.3.1. Internal conflict

Internal conflict happens on Sean. The conflict occurs when he tries to find a way to solve the problem about the kids who get into trouble again or face their death when they leave Kilpatrick Detention Center. Sean wants to change it, but he has to break some rules to make a big result. The scenes captured from the movie marked as picture 4.35 and 4.36 which use close up shots describe Sean when thinking about his idea of forming the football team.



Picture 4.35 (00:12:46)
Sean thinking about the
kids while driving



Picture 4.36 (00:13:15)
Sean thinking about
creating a football team

4.1.1.3.2. External Conflict

a. Conflict between Sean, Paul and Ted

Sean has a conflict which comes from external forces. The external forces are Paul and Ted who are Sean's bosses. The conflict between Sean, Paul and Ted happens because Paul and Ted do not have full trust of Sean's idea in gathering the kids to play in a football team in a high school league. Paul does not see the plan in a good way because it will be a danger if the kids do some interactions with the kids from the outside of the center. He also believes that the kids cannot play football because they even cannot manage themselves. Building a football team must force the kids to be discipline and do what Sean orders, and he thinks that the kids cannot do that. Ted also postpones the fund for the football equipments that Sean asks, but Sean knows what he must do. Although Ted threatens to suspend Sean, Sean still uses the equipments and runs the football program. Sean has his own arguments and excuses that make Ted does not have any words to say. Sean tells Ted that if Ted wants to suspend him, it will be useless because the bureaucracy takes a lot of time, and by the time the season is going to be over. Below are the conversations between Ted and Sean when they have arguments about the \$ 10,000 equipments.

| | |
|------|--|
| Ted | : You sign for \$ 10,000 worth of equipments? |
| Sean | : We got a hell of the deal. |
| Ted | : You are not authorized to do that. |
| Sean | : Really? I thought I was. |
| Ted | : you're gonna get suspended. You know it, right? |
| Sean | : Yeah, I know but first you're gonna have to write the 784, and they're gonna schedule a hearing which they're gonna |

have to postpone due to a family illness and they're gonna appeal that rolling by that time the season is gonna be over. Look, Dexter. The equipment is used already, we can't give it back. Let's just give the kids what they've worked really really hard.

(*Gridiron Gang*, 00:36:19 – 00:36:47)

b. Conflict between Willie and Kelvin

Willie who comes from gang 88 has a big revenge for boys from gang 95 because of the death of his cousin, Roger. In the center, he meets Kelvin who is from gang 95. They share hatred to each other from the first time they meet. Willie also threatens to kill Kelvin although they are in the detention center. The second fight happens when they have a football practice. Willie punches Kelvin's face when he runs bringing the ball while Kelvin tries to block him as captured from the movie marked as picture 4.37 using long shot, and then they start to fight as captured from the movie marked s picture 4.38 using medium long shot. Sean tries to handle and finish their fights as seen in the scene captured from the movie marked as picture 4.38 using long shot, but he is failed because their hatred keeps going hard.



Picture 4.37 (00:29:56)
Willie punches Kelvin's
face



Picture 4.38 (00:30:00)
Willie & Kelvin fighting



Picture 4.39 (00:30:08)
Sean tries to stop the
fight

4.1.2. Sound

4.1.2.1. Music

The movie mostly uses instrumental music as its soundtrack. Almost all of the instrumental soundtracks are categorized as orchestra. It is characterized by the instruments that dominate the sound such as percussion, violin, cello, cymbals, trumpet, piano and others. The orchestra music brings the spirit up, and it usually airs when the football team practices, starts their game, and wins the game.

4.2. Extrinsic Aspects

In this section, the writer will discuss about Sean's leadership style. House has given a clear picture from his Path Goal Leadership theory that the writer captures in chapter three. This theory is elaborated in the character of Sean Porter in *Gridiron Gang* movie.

4.2.1. Sean's Leadership Style in Forming his Football Team

1) Directive Leadership

From the first time Sean let his members of football team know what he expects from them as seen in the scenes captured from the movie marked as picture 4.40 using extreme long shot and picture 4.41 and 4.42 using medium shot while he gives his first instructions to the team members. The directive leadership style (see chapter 3, page 22) can be seen in how he expects the kids to stop being a loser and to become somebody who does something useful in his live. He tells his team that the only way to reach the goal is to do everything in his own ways, not in their ways. The team should do everything he instructs such as doing exercises, getting along to everybody from different social backgrounds and gangs, and become as a team who lives together. Sean also mentions three things that they should be responsible, which are dorm, school, and gridiron.

Sean : Everybody listen up! Whatever neighborhood you came from, whatever gang you claimed, whatever hood you from, this is your hood now. You no longer a Blood, no longer a Crip, you're Mustangs. This football program will be three rules, number one, the dorm. You gotta learn to get along with people from other hoods, different backgrounds. Number two, school. You're gonna have to apply yourself, become a better student. And number three, the gridiron. The gridiron is a football field. On the gridiron, we play football. On the gridiron, we do it my way. Not your way! My way! Your way got you here. And you're here because you're lost. Right now, you're losers. Mustangs are winners.

(*Gridiron Gang*, 00:21:12 – 00:22:10)



Picture 4.40 (00:21:11)
Sean and the team
gather in the field for
their first practice

Picture 4.41 (00:21:30)
Sean delivers the rules



Picture 4.42 (00:21:33)
Sean convinces the kids to
follow his way

2) Supportive Leadership

Since the condition in Kilpatrick Detention Center is very stressful because of the fights and troubles among the kids, Sean tries to increase the kids' self-confidence by making them believe that they can be winners. Sean never forgets to give the kids compliment when they play greatly. Below are the dialogues when Sean tries to give

support to the team while they are having practice. Sean says to them that they have done a good job.

Sean : You're gonna make it! You're gonna make it! You got feet punkin'. You got pride. Concentrate! Focus! Get lower your knees! Good job, atta boy!

(*Gridiron Gang*, 00:23:18 – 00:23:36)

The moment before they start the first game Sean gives some motivations to the team so that the team can play well and win the game, as illustrated in the scene captured from the movie marked as picture 4.43 and 4.44 using close up shot and picture 4.45 using long shot. Sean motivates the team to prove to everyone that although they are locked up, they can do something special that will make everybody proud. Sean tells the kids that they should hold their heads up high and work hard to win the game. Here are the dialogs that contain Sean's motivations to the team.

Sean : This is it. The day you've been waiting for. I know you're nervous. So am I. My first game too. Now it's time to go out there and put it on the score board. Now it's time to see who has the heart. Now is the time to prove to yourself and prove to everyone out there that even though you're locked up you're somebody. You're worthy of something. And you can do something special that no one else in the world can do which is you go walk to those doors, hold your heads up high, and call yourself Mustangs! Are you ready to go out there and take what's yours? What you work hard for?

(*Gridiron Gang*, 00:48:08 – 00:48:59)



Picture 4.43 (00:48:52)
Sean motivates the kids



Picture 4.44 (00:48:54)
Sean burns the kids' spirit



Picture 4.45 (00:49:01)
Sean and the team are ready for their first game

Sean also tries to build emotional relationship with his team. It is proven when he approaches Kenny after Kenny had arguments with his mother in the visiting-time. Sean tries to convince Kenny that Kenny does not hate his mother, and he wants Kenny to believe that everything will be fine. Below are the conversations between Sean and Kenny.

Sean : What's going on buddy?
 Kenny : It's my mom. Everything is just so messed up. I just hate her.
 Sean : No, you don't.
 Kenny : I just want my mom love me, you know..
 Sean : I know.. I know.

(*Gridiron Gang*, 00:39:08 – 00:39:42)

Sean also fills up the swimming pool with water after their first winning game as a reward of the kids' hard works. The scene captured from the movie marked as picture 4.46 using extreme long shot and picture 4.48 describe the situation when the team enjoys their reward. Sean and Malcolm are happy looking at the kids as seen in the scene captured from the movie marked as picture 4.47 using long shot.



Picture 4.46 (01:13:55)
The kids entering the pool



Picture 4.47 (01:14:03)
Sean and Malcolm enjoy the moment



Picture 4.48 (01:14:07)
The kids enjoy the pool

Sean's efforts to build a friendly and approachable working atmosphere are successful. When his mother's condition gets worse, the kids of the team give Sean flowers and a card to be given to his mother as seen in the scene captured from the movie marked as picture 4.49 and 4.50 using long shot. Sean has built a connection with the kids because the kids care about Sean's mother. Bug tells Sean that his mother should get better so that she can watch them play. Willie also dedicates his next touchdown to Sean's mother as proven on the conversations below. They also shout "Porter" in showing their spirit and care to Sean as seen in the scenes captured from the movie marked as picture 4.51 medium shot.

Junior : For your mom, coach.

Kenny : We all sign the card

Bug : Yeah tell her she needs to get better so she can see us, coach.

Sean : Thanks. Let's get out and practice.

Willie : Hey coach! My next touchdown is gonna be for your mom.

(*Gridiron Gang*, 01:15:38 – 01:16:12)



Ini untuk ibumu, Pelatih.

Picture 4.49 (01:15:38)
The kids give a bouquet
of flower for Sean's
mother



Kami semua menandatangani kartunya.

Picture 4.50 (01:15:48)
Kenny gives a card that
has been signed by the
kids



Picture 4.51 (01:16:04)
The kids shouting
“Porter” while Sean goes
away

Sean’s supportive leadership style is also proven by the satisfaction of the team members. They now feel more confident and believe that they have changed and improved to the better level. It is proven by the letters that they write to the persons they love. Kenny tells his mother that football is great and he’s good at it now. Kelvin writes that his grandmother will be proud of him because he has stayed away from problems, as proven on the dialogs below.

Kenny : I’m glad to hear that things are getting better, mom. Maybe when I get out, we can live together again. Football is great, and I’m good at it.

Leon : Throwing TD doesn’t feel as throwing rocks, but it feels good.

Kelvin : Grandma will be proud of me. I’m staying out of troubles. I don’t have any enemies here anymore.

Bug : We won seven in a row now. I can’t remember the exact number of touchdowns I’ve scored. Hmm I think about 60.

Willie : Dear Danyelle, I wish you write back to me. I’m different than I was. I think you’ll like me again when you saw me playing football.

(*Gridiron Gang*, 01:18:46 – 01:19:58)

Knowing that his team needs supports from their beloved ones, Sean tries to invite Willie’s girlfriend to watch their next game. Sean visits Danyelle’s address to inform

and invite Danyelle to watch Willie playing football. Sean tells Danyelle's father that Willie has changed and been a better boy as proven on the dialogs below. Sean tells Danyelle that Willie needs her support to keep Willie away from troubles.

| | |
|-------------|--|
| Sean | : How you doin'? |
| Mr. Rollins | : Doin' great sir. How can I help you? |
| Sean | : I got a letter for Danyelle Rollins. |
| Mr. Rollins | : Who from? |
| Sean | : Willie Weathers. |
| Mr. Rollins | : And who are you? |
| Sean | : His football coach. |
| Mr. Rollins | : Isn't that kid in jail? |
| Sean | : Yeah, he is. Well got a team now. Willie is a horrible player. I just don't understand why you read those letters but not write them back. |
| Danyelle | : I haven't got any letters. |
| Mr. Rollins | : Looks Mr. Sean my baby is going to college, she's getting out of this place. |
| Danyelle | : Dad are you keeping his letters from me? |
| Mr. Rollins | : If she's going to fulfill her potential there's no room of her life for some gang members. You understand that? |
| Sean | : Absolutely. That's not who Willie is anymore, and with a little bit of support maybe he's stay that way. |

(*Gridiron Gang*, 01:20:13 – 01:20:58)

3) Participative Leadership

The writer assumes that Sean Porter does not apply participative leadership because the kids do not have high needs to control the environment. The kids tend to obey the commands and instructions that Sean gives. In the movie, there is not any scene and conversation that shows Sean asks the kids' suggestion and opinions about their football playing.

4) Achievement Oriented Leadership

Sean's goal of making the football team is to decrease the percentage of the kids who go back to the detention centre or jail or die on the street. It is a very challenging work because he never does it before, the kids are with criminal backgrounds, and he does not get full support from the boss. He also pushes the team to play on their highest level of confidence to prove to people outside the center that they can do something special that anybody cannot do. It is proven when they do their practice before their first game. Sean pushes the team to stay focus and to not complaint so much because their first game is getting closer, as written in the dialog below.

Sean : Come on Weathers you're better than that.
 Leon : Don't worry about it man. You can do it.
 Sean : Alright let's go. Run that same play!
 Willie : Again? I'm tired man.
 Sean : Hey! Hey! Stop complaining and nagging. We've got five days til we play Barrington and if we don't get this stuff down, if we don't get it right they're gonna kick your asses.

(*Gridiron Gang*, 00:41:21 – 00:41:41)

Because Willie plays the most important role in the team, Sean also pushes Willie by giving him personal practice as seen in the scene captured from the movie marked as picture 4.52, 4.53, and 4.54. He trains Willie to be brave and be able to drop his opponent so that he can make touchdowns. In the scene captured from the movie marked as picture 4.52 using long shot technique, Sean wears the football set and gets ready to be the opponent that Willie should drop down.



Picture 4.52 (01:09:29)
Sean trains Willie



Picture 4.53 (01:09:33)
Willie tries his first attempt in dropping Sean



Picture 4.54 (01:10:53)
Willie dropping Sean

CHAPTER V

CONCLUSION

In leading his football team to win the league according to the writer's analysis, Sean only applies three of four styles of Path Goal Leadership theory from Robert House. He uses directive leadership style, supportive leadership style, and achievement oriented leadership style. He uses directive leadership style because it is effective to be applied in his team who does not have certain things and goals to do in their lives at the detention center. He applies supportive leadership style because the kids of his team have low self-confidence and satisfaction toward their lives and their future. Another leadership style that Sean applies is achievement oriented leadership. The goal and achievement that he sets and targets are very challenging and have never been done before. He also does not get full support from his boss, and the team he leads is formed by kids with criminal backgrounds so he has to give all of his energy and focus to the project. Sean does not apply participative leadership style because the kids do not have high intention in taking control the group in reaching their goals.

BIBLIOGRAPHY

- Abrams, M.H. A Glossary of Literary Terms: 7th Edition. Boston: Heinle and Heinle, Inc, 1999.
- George, Mary W. The Elements of Library Research. USA: Princeton University Press, 2008.
- Guerin, Wilfred L.et.al. A Handbook for Critical Approaches to Literature. New York: Oxford University Press, 1992.
- Harmon, William and C. Hugh Holman. A Handbook to Literature. U.S: Hungry Minds Inc, 1986.
- Hoover, Herbert. American Individualism. Garden City: Doubleday, 1922.
- House, Robert and R. Mitchell. Path Goal Theory of Leadership. Washington: University of Washington, 1975.
- Joanou, Phil, dir. Gridiron Gang. Columbia Pictures, 2006. Film.
- Martin, Robin. "PathGoal Leadership Theory". Encyclopedia of Group Process & Intergroup Relations (2009): 636-637. Sage Reeference Online. Web. 25 Dec. 2014.
- Pratista, Himawan. Memahami Film. Yogyakarta: Homerian Pustaka, 2008.
- Ratna, Nyoman Kutha. Teori, Metode, dan Tehnik Penelitian Sastra. Yogyakarta: Pustaka Pelajar, 2004.
- Rivai, Veithzal. Kiat Memimpin dalam Abad ke-21. Jakarta: Rajagrafindo Persada, 2004.

Rivai, Veithzal and Deddy Mulyadi. Kepemimpinan dan Perilaku Organisasi.

Jakarta: Rajagrafindo Persada, 2012.

Santoso, Slamet. Teori-Teori Psikologi Sosial. Bandung: Refika Aditama, 2010.